



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBERRY, Secretary,
15-17 East 40 Street.

CHICAGO, 403 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St., N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

LONDON—17 Old Burlington St.

PARIS.—9 Rue Pasquier.

CHICAGO—403 McCormick Bldg.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat

BERLIN.

American Woman's Club 49 Münchenerstrasse

Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

HAGUE.

Theo. Neuhuys 9 Oranjestraat

LONDON.

American Express Co. Haymarket

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle 53 Rue Cambon

Morgan, Harjes & Cie 31 Boul. Haussmann

American Express Co. 11 Rue Scribe

Munroe et Cie 7 Rue Scribe

Thomas Cook & Son Place de l'Opera

Students' Hotel 4 Rue de Chevreuse

Lucien Lefebvre-Poinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART AS A FASHION.

The crowding of a local art Gallery, the past fortnight, with throngs of curious visitors, attracted, without doubt, by the advertising of the fact that in an exhibition of women artists held there, which ordinarily, and in past years has received only moderate attention, and resulted in few sales—some landscapes by the wife of the President of these United States were displayed and for sale—is convincing evidence of what fashion and curiosity spell in the matter of art interest, and consequent commercial success, in this country.

Is it to be believed that the majority of the visitors to and buyers of pictures from this only a little more than mediocre art display, were so suddenly impressed with its importance and art and educational value, that they flocked to the Gallery where it was held, and that so many pictures, including, of course, four by Mrs. Wilson, were sold for good prices?

It must be a sad reflection to many a deserving, able and struggling American painter that the admission of his or her pictures to some exhibition, where one or more works by some high offi-

cial or his wife are displayed would mean probable sales and much advertising, denied at the ordinary routine displays.

Mrs. Woodrow Wilson paints conventional landscapes fairly well in a conventional manner, and we are pleased to read and know of the fact that the sale of her works of late has benefited worthy charities, and has made glad the hearts and fattened the purses of members of the Association of Women Painters and Sculptors, who pulled off such a drawing card as the exhibition of pictures by the President's wife—but is this temporary commercial success a good inspiration to the Association, and does it not bear a sad inference to those who have fondly hoped that there was a growing and real appreciation of art for art's sake in these United States? What a hysterical and sensation loving Nation we have become!

CLUB HONORS WEIR.

J. Alden Weir was the guest of honor of the Salmagundi Club at a dinner given in its exhibition gallery on Tuesday night last. Charles Vezin, President of the Club, presided, and at the guest table there were among others, Royal Cortizos, F. Ballard Williams, Emil Carlsen, Howard Giles, Bruce Crane, and J. Francis Murphy. Mr. Cortiszo made the speech of eulogy, which was very felicitous and appreciative, and Mr. Williams spoke as a fellow academian. Mr. Weir responded humorously and reminiscently. Some 100 were present—including many of the prominent painters, there were "stunts," moving pictures, etc., and a most enjoyable evening was had.

BROWN AND TRASK AT WORK.

"The artist quarter," writes a Paris Correspondent of the Phila. "Inquirer", "has been very much exercised and enlivened by the presence of one Charles Francis Brown, of Chicago, who has been appointed by the management of the Panama-Pacific Exposition to hang the exhibition. He has spent his time in Paris while Mr. Trask has been in London, both looking after the exhibits for the exhibition.

"A cast of the statue of Lafayette by Paul Wayland Bartlett, which stands in the court of the Louvre, and which was presented to France by the school children of the United States, is to be placed in the centre of the court before the fine arts palace at the exposition in San Francisco.

"Germany, during the last few days, has gently but firmly thrust aside its permanent exhibitions commission, a kind of joint sub-committee of the Home and Foreign Offices, which has taken its stand between the German exhibitor and the Panama Exposition.

"Great Britain with Germany had declined the invitation that had come from America. But whether there is to be an official British exhibition or not, all hopes of British participation, and especially of a representative display of British art, have not yet been abandoned.

"At present," says the "Westminster Gazette," "those hopes seem to depend mainly upon the persuasive powers of one enthusiast, John E. D. Trask, who is the director of the Fine Art Section at San Francisco. 'It is the most artistic work that can be done in North America in my time, and I wanted to be in it,' he explains."

MONTCLAIR AN ART CENTRE.

To mark the formal opening of the new \$10,000 art museum, the Montclair Art Association is arranging for the second largest loan exhibition of paintings that has ever taken place in New Jersey. Eighty artists who live in the town and nearby places will be invited to show representative pictures. The exhibition will probably be held about Christmas time.

FRENCH MUSEUM SHOW.

The Museum of French Art is holding a loan exhibition of Wood Engravings, prepared by the "Société de la Gravure sur Bois Originale" of Paris, in connection with a loan exhibition of French Porcelains of the 18th century, of the Sèvres, St. Cloud, Menecy, Vincennes and Chantilly factories, in the gallery attached to its Reading Room, Madison Ave. corner 47 St., to Monday, Dec. 8, from 2 to 6 p. m.

CORRESPONDENCE

Museum's Lost Chance.

Editor AMERICAN ART NEWS:

Dear Sir: Your editorial in issue of Nov. 22, on "Museum's Lost Chance" was admirable, courageous, sound and right to the point.

The Metropolitan Museum is a public institution; it claims to be educational; it wants to be regarded as distinctly American, and yet, as you point out, it is weaker in its collection of earlier American art than in any other; and when the two most remarkable sculptures ever made by Americans were put up at auction, last week, nobody connected in any capacity whatever with the Museum cared enough about "The Greek Slave," by Hiram Powers, and "Zenobia," by Harriet Hosmer, to attend the sale or submit a bid—and these beautiful marbles, known all over the world, went into the hands of a private collector for less than some of the "art patrons" of New York—God save the mark!—spent that evening at the Horse Show!

It is no excuse to say that these works "belong to a period long past." It is precisely for the purpose of gathering and preserving works belonging to periods long past that museums are instituted and maintained. The sole question should be whether the works are worthily representative of the art of the period, and in this case the answer must be emphatically in the affirmative.

I understand that the Museum has invested funds of \$9,000,000, that it receives \$200,000 a year from the city, that its cash bequests average \$100,000 annually, and it expends \$200,000 to \$300,000 a year in purchases. What possible excuse can there be for the refusal to make any bid at all for such remarkable marbles as those you refer to?

The Committee on Sculpture of the Museum, according to the latest list in the American Art Annual, is composed of Daniel C. French, Edward D. Adams, George F. Baker, George Blumenthal, and William Church Osborn. The chairman, Mr. French, is the honorary president of the National Sculpture Society. How much encouragement to American sculpture, old and young, is given by these gentlemen, personally and officially, by the cold neglect of the masterpieces of other days?

Amateur.
New York, Nov. 24, 1913.

Other Chances Lost.

Editor AMERICAN ART NEWS.

Dear Sir:

I was much interested in the editorial in your last issue as regards the Metropolitan and other American Museums' failure to even bid on the historic early American sculptures offered at a recent N. Y. auction, and this recalls the failure of the Metropolitan to secure, even if it made any effort to secure, either of the sets of water colors by John Sargent, purchased by the Brooklyn Institute and the Boston Museum two years ago respectively, and if I am correctly informed, the failure of the Metropolitan also, to secure the pictures and sketches of John La Farge, sold at auction last year at the American Art Galleries.

Why is American art thus neglected by American Museums?

American Artist.

Boston, Mass., Nov. 24, 1913.

Disputed Art Works.

Editor AMERICAN ART NEWS.

Dear Sir:

I am profoundly interested in the recent article on "Camera Detects Art Impositions." It is rare that pure science can authenticate or identify genius, but here is a case in which, to me a painter, science can affirm the most conclusive authority. We who handle the brush all know how, without our own consciousness, identity is conveyed in a brush stroke. In spite of our voluntary effort, we cannot disguise it. Therefore this discovery of Dr. Laurie's in Edinburgh is one of deep interest, and

should at once be used as a method of almost conclusive evidence in the judgment of all disputed works of art where the brush has been used.

We practitioners of the brush "feel" upon regarding the canvas of a master with whose works we are in any way familiar that the work is genuine or not. But the average expert, who has never handled a brush, smilingly refutes our conclusions and answers them with data gained from dubious sources, and the delightful story of Paul Bourget's "La Dame qui a perdu son Pientre" is reenacted and our collectors are again fooled to the tune of endless thousands.

In the many copies I have made in the great galleries of Europe I have often had occasion to consider disputed authorities, and my conclusion has been that the practitioner is most to be relied on as to the genuineness of a work. Now, however, there appears on the horizon a scientific process, to which I pay all respect and hope that it may be speedily adopted generally, in spite of the London gentlemen "of Pall Mall and Bond Street," who are, after all, purely commercial dealers in art.

Carroll Beckwith.

New York, Nov. 25, 1913.

Obituary

William W. Taylor.

William W. Taylor, President-Treasurer, and for many years, the head of the famous Rookwood potteries at Cincinnati, Ohio, died in Cincinnati Nov. 12 last. He had been ailing for some months.

Mr. Taylor was born in Opelousas, La., in 1847. He studied, but did not graduate at Harvard, and for some years was in the cotton business, but assumed charge of the Rookwood Pottery when invited by Mrs. Bellamy Storer. He was made President, and continued in office until his death. He was also Treasurer of the Cincinnati Art Museum, an art lover and collector and a man of rare art taste and knowledge.

The Late J. H. Moser.

In the Washington "Star," Miss Leila Mechlin pays the following appreciative and deserved tribute to the late James Henry Moser.

"A serious loss has been sustained in the death of James Henry Moser. Mr. Moser was so completely identified with all branches of art activity in Washington and his own work was so vital that it is hard to understand that his presence has passed from among us. Having accomplished but three score years, he was, it seemed, too young to die, but it was his privilege to lay down his brush when he had apparently attained the fullness of his power.

"James Henry Moser was first and last an artist. He loved his work and it filled his life as nearly brimful of happiness as any life could be. He had the artist's insight; he was quick to perceive beauty in nature and in art, and he was capable of securing the utmost delight from it. Something lovely in nature, a bit of color, an effect of light—a sunrise or a sunset—were as meat and drink to him, and when he succeeded in translating some such element of beauty through the medium of his art his joy was, for the moment, complete. Whatever he did was done with enthusiasm. Not the aggressive sort, nor yet that which betokens overstrained nerves, but that which is poured forth naturally as the overflow from a constant spring—an enthusiasm fed from silent depths. Wherever he went it was the same—new-found beauty. For several summers he painted in the Adirondack mountains and his pictures of the clouds on the peaks are unequalled in subtlety and truth of transcription. Every day was different, new shadows and new lights, and his letters home to friends told of the wonders of nature and the delights of the painter's outlook. Not infrequently tucked in with the letter would be a little painting illustrating a certain effect—a tiny little picture; but neatly mounted, and as big in conception as if it had measured feet instead of inches in dimensions.

* * *

"Mr. Moser had what many lack—the power to enjoy his own achievements regarding them impersonally and without conceit. It was because he did not overestimate his own ability that when a desired effect was attained he found delight in it as in an unexpected gift. He was always pushing ahead, working toward an ideal, but he found contentment all along the way in the knowledge that he was making progress.

"Mr. Moser's life is reflected in his work, and while it lasts he will still speak. There are few indeed who leave so worthy a record or who have contributed more in material enjoyment to their own world. He will be sorely missed, but his influence will not be lost. He was a true artist and a strong man."